2: Bowers E-5 (1930-1931)1950 NQ17 Mandan NQ17

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FIG. 1.—Sitting Crow and Crows Heart, Goose Society Singers.

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The first evening.—The ceremony began in the evening. The Okipa Maker carried in all the goods he had succeeded in collecting during the year and heaped them at the back of the lodge. Then he carried in a bag of specially prepared cornballs known as "four in one" because they contained ground corn, beans, squash, and sunflowers. He also brought in a sack of pemmican. A singer brought in a dry buffalo hide rolled up like a cylinder to serve as a drum.[14]

For weeks previous to the performance of the Okipa, the clan leaders, old men, and the tribal medicine bundle-owners talked to the young men, telling them of the importance of seeking visions during the Okipa. Older clan brothers advised specific young men to fast. Men who had been successful warriors, hunters, or doctors attributed much of their good luck to the powers that they had acquired while fasting or hanging from the roof of the Okipa lodge by means of leather thongs fastened through their skin. The result was that a larger number of young men came to the Okipa lodge to fast through the four days of the ceremony. After uniting with the Hidatsa, many young Mandans preferred to fast and go through the torture feature while on eagle-trapping or buffalo-hunting expeditions as the women of the Hidatsa and Arikara tribes did not observe the same rules. The fasters came in directly after the Okipa Maker had completed carrying in the robes, cornballs, and pemmican, and ranged in age from boys of eight years to middle-aged men of thirty-five years. Each was naked and painted according to his own inclination and carried a shield and bow in one hand and the father's medicine bundle in the other.[15] The quiver with the bow and arrows in it was hung back of the faster, and the medicine bundle was attached to a small twig stuck into the ground in front of him. Each carried in a buffalo skull for a pillow and sage brush for a bed. All the fasters arranged themselves around the wall, the Tamisik-WaxikEna division being on the west side, and the other half on the east

14. This dry hide was symbolic of the first Okipa in the Dog Dens when only a dry hide served as a drum through the whole ceremony performed by Hoita. For the west-side Mandans it represented one of the periods of tribal history before the turtle drums were acquired.

15. Many had no medicine bundles but brought one belonging to the father, thinking that they might have good luck thereafter.

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796 which was known as "Everything Comes Back Day." This was the day when all the mythological beings that were on the earth when the first Lone Man and Hoita lived among the Mandan came back. The participants were nominated as stated above

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FIG. 18.—Back view of turtle drum with feather collar

and met at the ceremonial lodge to receive their sticks, which was their authority to officiate. (See Figs. 18 and 19.)

Wolf Chief supplied the following firsthand information on the calling-out of those who had previously been selected by the respective bundle-owners to enact their parts in the third day's performance:

The masks were at the head of the lodge when I entered. They began to name the men who were to imitate the different animals belonging in the dance. The officers first chose First Creator to sit beside the door. He had

3: Will and Spinden E-5 (1905) 1906
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281 Verendrye mentions their skill in making such things as
237 painted ox-robes, deer skin, dressed buckskin, and ornamented fur and feathers, painted feathers, peltry, wrought garters, circlets for the head, and girdles. They certainly understood the art of dressing skins, though perhaps other nations equalled them. All their visitors speak of the ornamented robes for the decoration of which porcupine quills dyed various colors, or the pigments themselves, as paints, were used at first, though beads came gradually to take their places. The ornamentation con-
[532] sisted usually of representations of animals, and pictographic records. When leather got wet, it was beaten and rubbed with white clay which they always carried with them. This kept the robes soft. Then there were medicine bags, tobacco pouches, sheathes for knives and bows, all of skin, painted or embroidered with quills, such as are seen over the whole plains
[231] area. They had leather bridles for their horses, sometimes embroidered, and used a saddle, similar to that of the Dakotas. The horses were caught by means of long raw hide lariats which the Indians made themselves.

● 534 Whistles were also necessary articles to those belonging to the societies. Maximilian[1] describes them as "long wooden whistles at whose lower end an eagle feather on a string dangles." He says they also had large flute whistles, twenty inches long, with holes to vary the notes by application of the fingers. Besides these were the war whistles, usually made from the wing
412 bone of some large bird. Other articles of bone, necessitated
321 by the great use of skins, were the bone scrapers, needles and awls with which each house was profusely supplied.

241 Almost the only agricultural implements which they used were hoes. These were the shoulder blades of buffalo or occasionally of elk, which were cut down and to which a crooked stick was fastened as a handle.[2]

415 Among their cooking utensils, which were used in every hut, were spoons and ladles of bighorn and buffalo horns. Verendrye says some of these ladles held as much as three pints.

286 So far as the accounts go the Mandans did not make any textile fabric, though the Arikara are known to have made

[1] Op. cit., p. 416. [2] Henry: vol. I, p. 343.

garters and belts of buffalo hair.

3:Will and Spinden E-5 (1905) 1906
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561 the buyers. The first band was that of "The Dogs Whose Names Are Not Known." To this band boys from ten to fifteen years of age could belong. Maximilian was told that at first older men might belong to this band but that this was afterwards changed. Admission to this society and the learning of the dance was bought from a member by the boy's father. Maximilian says that the dances of all the bands were about the same, the differences being in the songs. Each band had a particular drum and rattle.

The second band was the "Band of the Crows" composed of men from twenty to twenty-six years of age.[1] There was usually an interval between the first and the second band when the man belonged to no group. Crow plumes were the distinguishing feature of this division.

561 625 623 [778] The third society was the "Soldier Band" and was composed of the most distinguished warriors of the tribe. The members of this band could never retreat before an enemy. Another feature was its possession of two sacred pipes. All members of the higher bands belonged at the same time to this one. This group had charge of policing and regulating the [771] village, a well-known feature of the Soldier Band among the Sioux and other plains tribes. They formed a committee which regulated all the important affairs of the nation, fixed the time for hunts and applied all the laws.[2]

561 The fourth division was the "Dog Band." Three members from this wore a red cloth down the back such as all the first band wore. These three were known as the Dogs, and anyone could throw a piece of meat on the floor or in the fire, saying "There, Dog, eat," and any of these three must obey.

The fifth band was that of the "Buffalos" or "Wolves." These in dancing wore the skin of a buffalo head with the horns. The two bravest, chosen by all, who never under any conditions could flee from an enemy, wore the whole head and horns and [534] looked through artificial eyes. This was the only band which had a wooden drum. In this society there was also one woman who offered the two head dancers a basin of water as they danced.

[1] Op. cit., p. 409. [2] Ibid., p. 411.

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575 to the top of the shaft there was fastened a single eagle feather. The bottom of
432 both staffs was blunt, but in order to secure them in their places a sharp-pointed stick
had been previously driven into the ground there. The fathers had two hand-
527 drums. The father nearest the door took the hooked stick (ma'nanū'skup) which
533 had been set at the left side of the straight stick (ma'nacū'cuk) for one facing the
535 door, and held it in his hand, while the last father in line took the straight stick. The
293 two fathers standing nearest the staff-holders bore rattles. The drums were beaten, but before the rest of the fathers rose Shot-foot addressed us, saying, "Sons, you will keep our society, you will dance today." Then the fathers all rose, and the singing began. The staff-bearers advanced towards the boys, shouting, while the rest danced in their places. When the staff-bearers had got to the fireplace, the singing ceased. Each of the two officers then went to his son and led him to a spot between the two main posts on the right side of the lodge (for one facing the entrance), and gave his stick to his son. On this occasion Water-chief received the straight stick, and White-eye the bent stick. Next Shot-fox rose with his rattle and — this time without any singing or dancing — walked straight towards his son, Long-tail, whom he led to the place between the two posts used by the staff-bearers and presented with his rattle. The second rattler went through a corresponding procedure. Then the wives of the four officers who had just disposed of their emblems came forward to give the newly prepared clothes to their sons. The spectators, during all this performance, were restricted to the space between the door and the two front posts. From among these outsiders there now advanced the relatives of the new officers in order to pile up property before them or to present small sticks representing the promise to donate a horse.

575 The fathers said, "Now, sons, all of you stand up!" All the fathers then walked
432 towards us, followed by their wives, who carried the clothing and laid it down before
527 the sons. All of us put on the new clothes on the spot. The fathers who had
533 surrendered their rattles stood next to their sons, whom they wished to assist in
531 singing. The fathers who had owned the two officers' staffs said to the new incumbents: "There is an abundance of enemies; try to be brave!" The fathers who had carried rattles said the same to *their* sons, adding: "You will sing for your society, and I must teach you now. When you sing outdoors, you shall circle round to the right, and all will follow you." The first rattler accordingly led the procession in a circle until he had got near the second rattler, where he stopped and began to sing. The second rattler then also sang a song, shaking a tin-can rattle. In the procession outdoors the marchers walked at a very rapid pace.

Four female associates followed the men. These were called "Fox women" and had been appointed by their own families to assist the Foxes at their feasts and in the singing. They stood outside the circle formed by the society when dancing outdoors, but also took part in the dance. These women were unmarried, but later two of them, Pumpkin-blossom and Otter, married members of the society.

E497 After we had marched out of our lodge, we went to an open space east of the Round Corral.[1] Four of our fathers stepped inside the circle we formed there, and sang for us, beating their drums. We danced and then went home. This first public dance was the only occasion on which our fathers sang for us.

After a few days we came together and danced in Water-chief's lodge. During indoor performances we sat in an arc round the lodge and did not make use of our

[1] This is the structure described by Catlin and Maximilian as the "ark."

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On the twentieth night Big-thief again took a seat by the dogskin. He thus addressed the buyers: "Now, sons, tomorrow this dance will be yours, so I wish to ask you for some more pay. Put down one gun to represent the killing of anything." Then one of the Kit-Foxes put down a gun. Big-thief continued: "This dog has a hide, give us a robe." Then one of the Kit-Foxes laid down his robe. "Give us a knife for butchering." Two men then rose and put down two butchering knives. "For this head put down one yellow cooking-kettle." The buyers sent round for such a kettle and finally secured one, which they brought to the fathers. "Put down one thing for the head." Then someone laid down a stick trimmed with tail-feathers. "Put down one thing for the tail." Then, Black-chest thinks, another robe was laid down. "The dog has four legs, put down four articles." The Kit-Foxes again did as bidden.

On the next day there followed the final surrender of membership prerogatives. This time the buyers sat in an arc, without their wives, who remained in the spectators' place (see p. 303). The fathers sat on the opposite side, singing a bravery song, and the two sash-wearing officers danced. The words of the song were in Hidatsa: —

"Māha'hkureci'ruts. tō'cē'ruca, marē'wits."
"No one lives forever. Whatever may happen, I shall go."

At the close of this song the whippers and sash-wearers, as well as all the other fathers, surrendered their regalia to their respective sons. As Little-crow, Wounded-face's father, owned a lance decorated with a string of feathers, Wounded-face assumed the same office (not mentioned by Black-chest), of which there was one other incumbent. In addition to the lance, Wounded-face received a shirt, a new pair of leggings, a switch and pendants for the decoration of both sides of the head; his hair was cut short in front by Little-crow. Wounded-face's relatives piled up presents in front of him, which he turned over to his father, adding a good horse of his own. The other purchasers made corresponding presents to their fathers. While Wounded-face speaks of four sash-wearers, Black-chest limits the number to two, and Water-chief sets it at five. Water-chief, like Wounded-face, received one of the sashes from his father; there was tied to it a small package of root medicine to avert danger. This package has never been opened by Water-chief. The whippers, according to this last authority, lashed members who did not rise to dance at the proper time. Each member of the rank and file received a whistle of owl bone about four inches long, and a bunch of split owl feathers, with an eagle feather in the center, to be hung from the back of the head. These feathers were painted yellow.

After the transfer of regalia, the fathers went out, with the exception of

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buffalo skin, the hair of which, however, was exposed from the wearer's forehead down to his chin. The spears carried were not very long, and the head pointed downwards. Shields rested on the left arm. Members who had struck enemies, carried guns; if they had used arrows to kill a foe, they carried arrows. Wounds received in battle were symbolized by red body paint. While dancing in the village, the Bulls jumped around. They pointed spears and guns at anyone approaching them, and thereby frightened young people. Those who had slain enemies enacted their martial deeds. For music they used a *large* drum.

Calf-woman remembered seeing six women known as "Bull women" at a Bull performance; they sat behind the men singers. A woman brought in water, but only such members as had saved a woman's life were permitted to drink of it. This informant also remembers one of the mask-wearers pretending to spear people, and frightening the children, jumping up with both legs, and stamping one foot at a time.

The Bull dance described by Boller was not connected with the Bull society, but formed part of the Okipe as is obvious from comparison with Maximilian's and Catlin's accounts of this ceremony.[1]

Dog[1] Society.

Maximilian describes the emblem of the society as a stick a foot or a foot and a half in length, which was ornamented with blue and white beads, and to which a large number of animal hoofs were attached. To the front of the stick there was tied an eagle feather, to the lower extremity a piece of beaded leather. The members wore a large cap of colored cloth, to which were attached a great number of raven, magpie, and owl feathers, and which was further decorated with colored horsehair and weasel skins. Their whistle was large, and made from the wing bone of a swan. Three of them wore in the back sashes of red cloth similar to those of the Crazy Dog society. A bunch of owl, raven, or magpie feathers — and frequently a combination of all three — was attached to the head so as to hang down in the back. The three officers referred to were regarded as Real Dogs. People would throw a piece of meat into the ashes of a fire, or on the ground, and say, "You Dog, eat!" Then they were obliged to fall foul of it and to devour it like dogs or beasts of prey.

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[1] Boller, 102–105; Maximilian, II, 174, 178; Catlin, I, 164 f.

[1] The native name is mini's ɔ'xatce. What was said above (p. 306) as to the translation of the word *mini'e* applies in this case also. The equivalence of the Hidatsa Dog society cannot be doubted, and Maximilian's rendering of the Mandan name supports this view.

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A dance of the "Dog society" of Ruptare village that was witnessed by Bodmer is described by Maximilian. After a performance in their lodge, the members, twenty-seven or twenty-eight in number, advanced towards the Fort. Some were clad in beautiful robes or bighorn-skin shirts, others in red cloth shirts, or blue and red uniforms. Some exposed the upper part of their body, on which coups were indicated in reddish-brown paint. In this connection the Prince speaks of *four* Real Dogs, all wearing huge bonnets of raven or magpie feathers, tipped with small white plumes, while in the center there was a fan of the tail feathers of a wild turkey or eagle. Round the neck each of these officers wore a long strip of red cloth, which extended down the back as far as the calves and was knotted in the middle of the back. Two additional officers wore similarly colossal bonnets of yellowish owl feathers, with dark oblique stripes, and one had a large, horned war-bonnet with a feathered streamer hanging down in the back. All others were ornamented with a bunch of thickly-set raven, magpie, or owl feathers, which was considered emblematic of the society. All members wore long whistles, and carried in their left arm some weapon, while the hoof rattle was held in the right hand. A circle was formed. In the center
●[534] there was a large drum, which was beaten by five poorly clad musicians; in addition to these men, who were seated, two drummers stood on the side, beating hand-drums. After whistling in their places in accompaniment to the rapid and violent beats of the drum, the Dogs suddenly began to dance, dropping their robes to the ground. Several of them danced in the middle of the circle, leaning their bodies forward, jumping up some distance with both feet and coming down firmly on the ground. The other Indians danced without any attention to orderly arrangement, crowding one another, turning their faces towards the circle, and occasionally joining in lowering the head and upper part of the body.[1]

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Wounded-face says that the rattle (wĭ'o oxerō're) consisted of a stick covered with buckskin, to which the hoofs of young buffalo were attached. There were two men with sashes, which were half green and half yellow, and which were decorated with feathers. The skin cap had magpie feathers tied to it in a large bunch, and a white plume was fastened to every feather. Two eagle feathers, together with owl feathers, were also used for a head ornament. A large whistle was suspended from a wide strip of skin decorated with quillwork. The body was painted red. All the members carried the hoof-rattles, and sometimes they beat a drum or a log with them. All the Dogs were portly old men, slow in their dancing. Wounded-face thinks the society originated with the Hidatsa.

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[1] Maximilian, II, 309–311.

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Throughout the ceremony two women whose normal position in the circle was on the right side of the rear officer preserved order in the lodge; the distinctive badge of their office consisted of a skunkskin head band (Fig. 17).

The object of the ceremony was to lure the buffalo near the fireplace. Once, when the performance took place in a clearing in the woods, one buffalo came directly to the doorway, and was killed on the spot. During the same season a great abundance of buffalo were found in the timber. Apparently, anyone who was desirous of making the buffalo come could take the initiative and ask the society to undertake the performance.

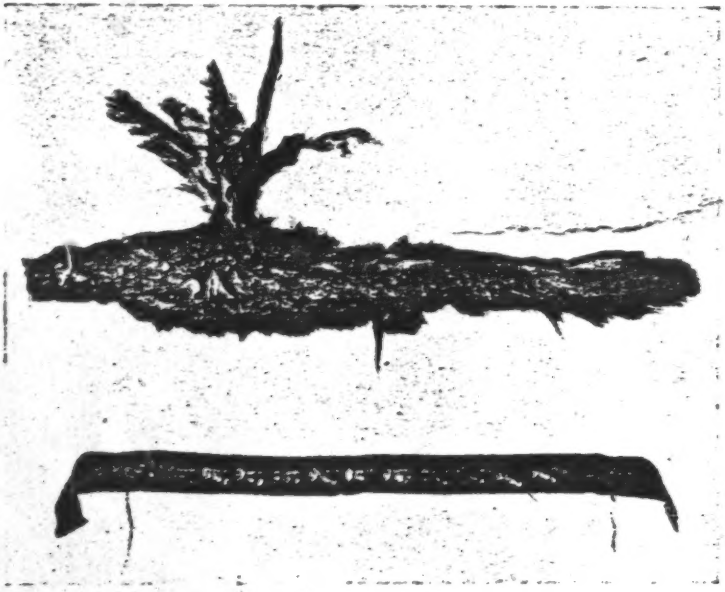

Fig. 17 (50.1–4815, 50.1–4331). Skunkskin Head Band of White Buffalo Cow Society and Head Band of Kit-Fox Society. Lengths, 79 cm. and 85 cm.

Any old member could adopt as many new ones as she wished, and was obliged to provide each tyro with a headdress. Calf-woman obtained one of these headdresses at the time of her adoption, though she was only two years of age. She became the middle officer because her adoptive mother gave her the appropriate calfskin robe. The musicians adopted new musicians who were obliged to pay heavily for the songs. Four of them had drums for instruments, while the remaining one used a rattle of buffalo skin.

6: Wied-Neuwied T-5 (1832-1834) 1843 NQ17 Mandan NQ17

515 which arises from their continual and severe labour. They generally let their nails grow long.

The rude inhabitants of the prairies are extremely agile and hardy; they bathe, in the depth of winter, in the half frozen rivers, and wear no covering on the upper part of their body under the buffalo robe; they are very expert swimmers, even when quite young. I have already 481 observed that all these nations swim in the same manner as the Brazilian Tapuyas, which is confirmed by other writers. They often practise riding on horseback without a saddle, and very swift horse-racing. They are capital marksmen with the bow; all their senses are remarkably acute.

561 Among the Mandans, and all the nations of the Upper Missouri, as well as among most of the North American tribes, there are certain bands or unions or companies, which are dis- 425 tinguished from the others, and kept together by certain external badges and laws. They have three kinds of war or signal pipes, which are hung round the neck, and are among the badges of the unions, which divide the men into six classes, according to their age. The first band or union is composed of "the foolish dogs," or "the dogs whose name is not known." They are young people from ten to fifteen years of age, and wear a pipe made of the wing bone of the wild goose, which is but small. When they dance, three of them have a long broad piece of red cloth hanging from the back of the neck to the ground. Like every distinct class they have a particular song to accompany their dance. Formerly old people likewise belonged to this band, but then they never dared to retreat before the enemy; this has since been changed to the present limited rule. If a boy desires to enter the first band in order to become a man, he goes to a member of it, addresses him by the appellation of father, and endeavours to purchase the rank, the dance, the song, and the war pipe belonging to it, for certain articles of value, such as blankets, cloth, horses, powder, ball, and the like, which the father pays for him. If this place is sold to him he has a right to all the distinctions and privileges of the band, and he who sold it thereby renounces all claim to it, and endeavours to purchase admission to a higher 561 band. The dances of the several classes are in the main very similar, but there is a particular 535 song belonging to each, and sometimes even a different step. The drum and schischikué must 534 likewise be purchased at the same time. The latter, among this band, is spherical, with a handle, and is made of leather.

561 The second class or band is that of the crows or ravens; it consists of young men from twenty to twenty-five years of age. Frequently young people are in none of the bands for half a year or more. They then go to the band of the crows, and say, "Father, I am poor, but I wish [534] to purchase from you." If the possessor agrees, they then receive the raven's feathers, which the band wear on their heads, a double war-pipe, consisting of two wing bones of a goose joined together, a drum, schischikué, the song and the dance. Each of these bands has a leader, called,

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by the Americans, head-man, who decides on the sale of its rights and attributes. This head-man is chiefly applied to when any one wishes for admission; a festival then takes place in the medicine lodge, which is continued for forty successive nights, of which I shall speak in the sequel. They dance, eat, and smoke there; the purchasers defray the expenses, and give up their wives every night to the sellers, till the fathers, as they are called, are satisfied, and transfer their rights to the purchasers, with which the festival concludes.

The third class or band is that of the soldiers, the most eminent and esteemed warriors. In their dances they paint the upper part of the face red, and the lower part black. Their war pipe is large, and made of the wing bone of a crane. Their badges are two long straight sticks bound with otter skin, to which owl's feathers are appended. When they go to war, they plant these sticks in the ground in front of the enemy, and, this done, they dare not leave them, not unlike the colours in a European army. They have a similar stick ornamented with raven's feathers (see second woodcut, page 256). They likewise have a dance and song peculiar to their band, and must purchase their admission into higher classes. Their schischikué or rattle is made of iron plate, in the form of a small kettle, with a handle. They likewise possess two tobacco pipes, which are used for smoking on special occasions. Two men keep and carry with them these pipes. All the higher classes may, at the same time, belong to the band of the soldiers, who act as police officers; it is, however, understood that all the members must be satisfied with the purchase. If but one object to the sale, the bargain cannot be concluded. It often happens that some individuals do not immediately give their consent, in order to raise the price and sell to more advantage afterwards. These soldiers, as they are called, form a kind of committee, which decides all the principal affairs, particularly general undertakings, such as changes of their places of abode, buffalo hunting, and the like. If the buffalo herds are in the vicinity, they watch them, and do not suffer them to be disturbed by individuals, till a general chase can be undertaken.

If, during this time, any one fires at a wolf or other animal, the soldiers take away his gun, ill-use, and sometimes beat him, to which he must submit; even the chiefs are not spared on these occasions. The Whites living in the neighbourhood are subject, during such a time, to the same laws, and the soldiers have often taken their hatchets from the woodcutters of the fort, or forbidden them to cut wood, that the buffaloes might not be disturbed by the noise.

The fourth band, that of the dogs, wear in their dance a large cap of coloured cloth, to which a great number of raven's, magpie's, and owl's feathers is fastened, adorned with dyed horse-hair and strips of ermine; they have a large war pipe of the wing bone of a swan. Three of them have the same strips of red cloth hanging down the back, as have been mentioned, when speaking of the first band. The head is generally adorned with a thick tuft of owl's, magpie's, and raven's feathers hanging down behind, and often all the three kinds of feathers are mixed together.

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561 The three men before-mentioned, who wear the strips of red cloth (the dogs, properly so called), are obliged, if any one throws a piece of meat into the ashes, or on the ground, saying, "There, dog, eat," to fall upon it, and devour it raw, like dogs or beasts of prey. The ochinchikné of this [534] band is a stick, a foot or a foot and a half long, to which a number of animals' hoofs are fastened. The costume of these three dogs is shown in the portrait of Pehriska-Rupe. (Plate XXIII.)

561 The fifth band is that of the buffaloes. In their dance they wear the skin of the upper part
564 of the head, the mane of the buffalo, with its horns, on their heads; but two select individuals, the bravest of all, who thenceforward never dare to fly from the enemy, wear a perfect imitation of the buffalo's head, with the horns, which they set on their heads (Plate XVIII.), and in which there are holes left for the eyes, which are surrounded with an iron or tin ring. This band alone has a wooden war pipe, and in their union they have a woman, who, during the dance, goes round with a dish of water, to refresh the dancers, but she must give this water only to the bravest, who wear the whole buffalo's head. She is dressed, on these occasions, in a handsome new robe of bighorn leather, and colours her face with vermilion. The men have a piece of red cloth fastened behind, and a figure representing a buffalo's tail; they also carry their arms in their hands. The men with the buffaloes' heads always keep in the dance at the outside of the group, imitate all the motions and the voice of this animal, as it timidly and cautiously retreats, looking around in all directions, &c. (Plate XVIII.)

561 The sixth band is that of the black-tailed deer. It consists of all the men above fifty years of age, who, however, likewise dance. Two women belong to the band, who wait on them at the dance, cook, carry water round to refresh them, and the like. All the men of this band wear a garland of the claws of the grizzly bear round their heads, and all insignia of their warlike exploits about their bodies, such as feathers on their heads, tufts of hair on their arms and legs, scalps, painting, &c.

561 All these bands, as well as the following dances, are bought and sold, and, as has been already
425 observed, on these occasions, the buyer must give up his wife to the seller during the festivity.
837 But if a young man is still unmarried, he will sometimes travel to a great distance to another
572 village, to ask a friend or companion for his wife, who accordingly goes with him, and, on the evenings of the dance, gives up his wives for him. A man often brings three or four, and even more, wives, and gives them to his father, as he is called, as soon as the dancing, eating, smoking, and the relating of their exploits, are concluded. Thus one woman after the other comes, as will be described in the account of the buffalo medicines of the Mandanes, strikes, with her hand, the arm of the man whom she will favour, and goes to the entrance of the tent, where she waits till he follows her. The man so invited often keeps his seat, and bows down his head; the woman then goes home, brings articles of value, such as guns, robes, blankets, &c., which she lays, piece by piece, before him, till he is satisfied, stands up, and follows her.

6: Wied-Neuwied T-5 (1832-1834) 1843 NQ17 Mandan NQ17

561 particular description of the dress of this band is given in the sequel, and the representation of it in Vignette XXVIII.

533 534 These unions, or bands, give occasion to many festivities, with singing, music, and dancing. But they have likewise other dances and diversions. One of these is the scalp dance, which may be more appropriately described among the usages of war. Their musical amusements are very simple. The mode of singing varies but little among all the American Indians; it consists of broken, deep exclamations, often intercepted by loud shouts, and is accompanied by a violent beating of time on the drum, and the rattling of the schischikué. Besides these two instruments, the Mandans have long wooden pipes, at the lower end of which there is generally an eagle's feather hanging by a string. (See woodcut, page 180.) Other pipes are thicker, about twenty inches long, and are perforated with holes; in this respect they differ from the war pipe. They are sometimes ornamented with pieces of skin, &c. These are the only musical instruments of the Indians besides the war pipes.

526 The Indians have also many games; the game called billiards, by the French Canadians, is played by two young men, with long poles, which are often bound with leather, and have various ornaments attached to them. On a long, straight, level course, or a level path in or near the village, they roll a hoop, three or four inches in diameter, covered with leather, and throw the pole at it; and the success of the game depends upon the pole passing through it. This game is also practised among the Manitaries, and is described, in Major Long's Travels to the Rocky Mountains, as being played by the Pawnees, who, however, have hooked sticks, which is not the case with the tribes here mentioned.

The women are expert at playing with a large leathern ball, which they let fall alternately on their foot and knee, again throwing it up and catching it, and thus keeping it in motion for a length of time without letting it fall to the ground. Prizes are given, and they often play high. The ball is often very neat and curiously covered with dyed porcupine quills. (See Plate XLVIII. Fig. 14.) Card-playing has not yet reached these Indians, though it is in use among the Osages and other tribes. The children of the Mandans and Manitaries play with a piece of stag's horn, in which a couple of feathers are inserted; this is thrown forward, the piece of horn being foremost.

About the middle of March, when the weather is fine, the children and young men play with a hoop, in the interior of which strips of leather are interwoven; its diameter is about a foot. This hoop is either rolled or thrown, and they thrust at it with a pointed stick; he who approaches the centre most nearly is the winner. The hoop and the stick are represented in Plate XLVIII.